

University of Toronto Faculty of Music

Opera Division

*Opera  
Scenes*

Saturday, May 7, 1994  
8 pm

MacMillan Theatre



## P R O G R A M M E

### **The Old Maid and the Thief**

*Opening Scene*

Gian Carlo Menotti

(b. 1911)

Miss Todd	Kathleen Flynn
Miss Pinkerton	Debra Dent
Laetitia	Cindy Townsend
Bob	Gary Brown
Musical Director	Robin Wheeler
Stage Director	Michael Patrick Albano
Pianist	Sabatino Vacca

Gian Carlo Menotti is regarded as America's most prolific operatic composer. His second opera, *The Old Maid and the Thief*, was originally commissioned by NBC as a radio opera and was first broadcast in 1939. Taken to the stage in 1941, it has become one of the composer's most frequently performed works.

In the opera's opening scene, an afternoon of tea and gossip is interrupted by the arrival of a beggar, Bob. Starved for male company, Miss Todd and her maid Laetitia invite him to stay.

### **Così fan Tutte**

*Opening Scene*

Wolfgang Amadeus Mozart

(1756 - 1791)

Fiordiligi	Cheryl Hickman
Dorabella	Vilma Indra Vitols
Ferrando	Stephen McClare
Guglielmo	Marc Sottile
Don Alfonso	Peter Wiens
Musical Director	Stephen Ralls
Stage Director	James Robinson
Pianist	Sabatino Vacca

Ferrando and Guglielmo are engaged to two sisters, Dorabella and Fiordiligi. Their cynical friend Don Alfonso, believing all women are faithless, makes a wager with them that if they follow his instructions he will prove that their sweethearts can be unfaithful. After telling the girls they have been ordered off to the wars, the two men, with the help of the maid Despina, have been introduced to Fiordiligi and Dorabella disguised as wealthy Albanians. They are repulsed and in the Finale to Act I they pretend to poison themselves in order to win the ladies' sympathy.

# Lucia di Lammermoor

*Act II, Scene I*

**Gaetano Donizetti**

(1797 - 1848)

Lucia  
Enrico  
Normanno

Rosalba Lamanna  
Curtis Sullivan  
Robert Herriot

Musical Director  
Stage Director  
Pianist

Robin Wheeler  
Michael Patrick Albano  
Rachel Andrist

For many years Lord Henry Ashton has maintained an implacable feud against the family of Ravenswood. He has broken their power, seized their ancient castle -- and still he does not relent. So long as Edgar of Ravenswood survives, Lord Henry knows no peace. Another problem weighs heavily on the warlike lord: a hostile monarch is about to ascend the throne of Scotland. Henry is in danger of proscription unless his sister, Lucy, marries a man with influence at court. Unfortunately, Lucy has fallen deeply in love with Edgar and to Henry's fury, has betrothed herself to him. Edgar's temporary absence from Scotland gives Henry and his henchman, Norman, an opportunity to spread rumours of infidelity. On the day of the planned forced marriage to his wealthy ally, Sir Arthur Buckland, Henry shows Lucy a forged letter from Edgar and convinces the wretched girl of her fiance's unfaithfulness.





# The Gypsy Baron

Act III, Scene I

Johann Strauss

(1804 - 1849)

Czipra  
Barankay  
Saffi

Jacqui Lyn Fidler  
Dan Chamandy  
Mari Hahn

Musical Director  
Stage Director  
Pianist

Michael Evans  
Nancy Hermiston  
Robin Wheeler

While male gypsies in opera are justly famous for their passionate music and vigorous dances, gypsy women have acquired a certain notoriety for mixing-up babies. Occasionally they burn one of their charges only to find out that their own child has been cast into the flames (i.e. *Il Trovatore*), otherwise they seem inclined to put a poor child through endless privations until someone discovers that the child is really a prince or princess or someone of equally elevated stature. This later point is an important plot development in *The Gypsy Baron*. Not only is Barankay (the "Gypsy" Baron) a descendant of deposed nobility but Saffi, the naive Gypsy girl with whom he falls in love is herself a Princess -- the long lost daughter of the last Pasha of Hungary.

Previous to Act II, we have discovered that due to the royal decree of Empress Maria Theresa, Barankay has inherited the ancestral rights of his father -- a ruined castle and a gypsy camp. But an old gypsy woman, Czipra has told his fortune and predicts a wonderful future (like most gypsy women she is not only clairvoyant, but also a contralto). Once he has found a faithful wife, she has told him, his bride will see in a dream during her wedding night the place where a fabulous treasure can be found. At the conclusion of Act I, Barankay chooses Saffi, Czipra's daughter for his bride.

The scene from Act II is set outside the Gypsy camp, near a tower. It is dawn. Although we were told that Barankay's bride would have the dream divulging the hidden treasure, it is Czipra, the old gypsy woman, who comes up with this information. She has dreamed that an old man, resembling Barankay's father indicated that the treasure can be found near a tower close to the place where the rightful owner has spent his first night back home. Barankay, still unconvinced, is persuaded to look for the treasure, mainly to please Saffi and Czipra. The discovery of the treasure is delightfully captured by Strauss in a buoyant waltz.

INTERMISSION

# The Crucible

## Act III, Scene I

Robert Ward

(b. 1917)

John Proctor  
Abigail Williams

John McGillis  
Jennifer Chamandy

Musical Director and Pianist  
Stage Director

Stephen Ralls  
James Robinson

The opera, based on the famous play by Arthur Miller, is set in Salem, Massachusetts, in the spring of 1692. Abigail Williams, at the centre of a witchcraft scare in the village, relishes the attention paid to her when she names others who might be implicated. She is encouraged to start a witchhunt; one of the people she fabricates evidence against is Elizabeth Proctor, with whose husband, John, she has been having an affair. In this scene, Abigail tries to persuade John to abandon Elizabeth and to join her in the holy work of cleansing Salem. He will not listen, but instead pleads with her to free the town from the curse of her own wickedness, and then threatens to expose her fraud. She defies him: now, any fate that befalls Elizabeth will be of his doing.

# Regina

## Act III, Scene I

Marc Blitzstein

(1905 - 1964)

Alexandra  
Birdie  
Addie  
Horace  
Jazz

Jennifer Robinson  
Sharla Nafziger  
Janice Paterson  
Peter Wiens  
Curtis Sullivan

Musical Director  
Stage Director  
Pianist

Robin Wheeler  
James Robinson  
Rachel Andrist

Although Marc Blitzstein studied composition with Nadia Boulanger and Arnold Schoenberg, his music can be described as a marriage of "serious" and jazz idioms. *Regina*, which premiered at the Schubert theatre in New York City on October 31, 1949, is based on Lillian Hellman's play *The Little Foxes*. In this scene Horace Giddens, his daughter Alexandra, sister-in-law Birdie and his maid Addie, sing a quartet inspired by the gently falling rain. This is followed by Birdie's confession aria, in which she reveals her alcoholism and her betrayal by the Hubbard family.

***l'Elisir d'amore (The Elixir of Love)***  
*Act I, Finale*

Gaetano Donizetti  
(1797 - 1848)

Nemorino	Eugene Burke
Adina	Siphiwe McKenzie
Belcore	Michael Downie
Gianetta	Jennifer Robinson
Villagers	Debra Dent
	Rosalba Lamanna
	Vilma Indra Vitols
	Robert Herriot
	Gary Brown
	Marc Sottile

Musical Director	Michael Evans
Stage Director	Nancy Hermiston
Pianist	Rachel Andrist

In the first scene of the opera, Adina, a wealthy and beautiful landowner entertains her friends and employees by telling them of the legend of Tristan and Isolde in which the knight wins the lady's affection by means of a wonderful elixir. Nemorino, a young man of the village, is in love with Adina who appears remote and disinterested. His hopes have been even further crushed by the appearance of a dashing Sergeant Belcore. While Adina has few initial smiles for the military, Nemorino takes advantage of the sudden visit of a certain Dr. Dulcamara and procures from the old quack a bottle of "love potion" which he is assured will work the desired effect. As the magic liquid (a bottle of cheap wine) takes effect, Nemorino's spirits soar dramatically. Adina is astonished to find her swain so suddenly merry. Feeling sure that the potion will bring the lady to his feet, Nemorino pays no attention to her, which piques her so much that when Sergeant Belcore returns to renew his suit, she consents to wed him that very day.



*Graduate Guest - Stephen McClare*  
*Special thanks to François Speich of the Charlesview Apartments*



**OPERA DIVISION**

Musical Director .....	James Fraser-Craig (on leave)
Acting Musical Director .....	Michael Evans
Stage Directors .....	Michael Patrick Albano Nancy Hermiston James Robinson
Music Staff .....	Rachel Andrist Stephen Ralls Sabatino Vacca Robin Wheeler
Co-ordinators .....	Michael Patrick Albano Nancy Hermiston
Administrative Assistant .....	Tina Orton

## PRODUCTION STAFF

Lighting Design .....	Fred Perruzza
Director of Operations .....	Fred Perruzza
Stage Manager .....	*James Livingstone
Assistant Stage Manager .....	*Judie M. Brokenshire
Technical Assistant .....	Chris Brooks
Production Assistant .....	James Fulton
Costume Co-ordinator .....	Diane McCann-Davis
Wardrobe Head .....	Leisa Bellmore
Wardrobe Assistant .....	Martha Paul
Sewer .....	Les Handrahan
Wigs .....	Theatrical Wig Wonders Inc.
Makeup Supervisor .....	Dawn Rivard
Assistants .....	Anne-Marie MacLoughlin Susan Garofolo Mimi Lui
Props .....	Ann Webster
Scenic Artist .....	Richard Mongiat
Assistant .....	Torch McDonald
Crew .....	Rick Giroux, Tim Jennings Brian Kool, Stephanie Lockhart George Milenov, Paul Quesnel, Tania Sclocco

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